SACRED DANCE GUILD

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Constance Louise Fisher

October 20, 1921 - April 9, 1990

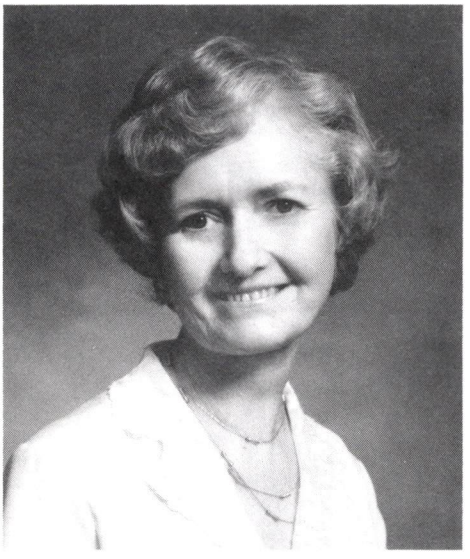
Let the words of my mouth, the meditations of my heart, and the movements of my being towards Thee, be acceptable in thy sight, Oh Lord, my strength and my redeemer. Amen.

A service of Remembrance and Thanksgiving for the Life of Constance Fisher was held April 14, 1990. Unfortunately this could not be reported in time for the Spring SDG Journal. It was held at the University Park United Methodist Church in Denver, Colorado. Connie was one of the pioneers in Sacred Dance and we will sorely miss her inspiring presence. Donations may be made to the Connie Fisher Endowment Fund for Sacred Dance at Iliff, c/o Ann Blessin, 762 Olive St., Denver, CO 80220.

Constance Louise Fisher was born the daughter of William Walter Armfield and Rebekah Mary Lynde Armfield of Spokane, Washington. Her early musical training began under the guidance of her mother who held a BA in Music. Connie received formal education in voice and piano at Eastern Washington University where she too earned her BA degree in music performance in 1944. As an accomplished metzoSoprano, she was a soloist in the Boston Metropolitan Opera Company, Seattle Starlight Company, and San Diego Starlight Opera Company.

Connie shared her musical gifts with her Church throughout her life. At Corbin Park Methodist Church in Spokane, Washington, she met the Rev. Dr. Charles W. Fisher to whom she was married on August 9, 1944. They became parents of four children.

Mrs. Fisher served as soloist and Choir Director in churches in Spokane, Boston,



and San Diego; founded and directed Sacred Dance Choirs in San Diego, Amarillo, Texas, and Denver. In Denver, since 1969, she directed the Jubilate Dancers, Choregos Youth Dance Choir, and The Celebrants Sacred Dance Choir. She served as Vice President of the National Sacred Dance Guild and was mentioned in the 1985 edition of *Who's Who in Religion.*

Connie's busy schedule included teaching as an adjunct professor at the Iliff School of Theology in Denver and at the Pacific School of Religion in Berkeley. She also authored three books on Sacred Dance. For many years she co-planned and coordinated worship services for the annual session of the Rocky Mountain Conference of the United Methodist Church.

For a long time, Connie had suffered with scleroderma, a crippling form of arthritis, which had advanced quickly in her last years, resulting in heart failure at her Lakewood home. Her husband, Charles, preceded her in death in 1978 while serving as professor at Metropolitan State College. She is survived by her daughter, three sons, two brothers and five grandchildren.

A quote from Connie should give insight into her own convictions: "Some people are threatened by the expression of emotion...They are *isolated* people and can't let themselves go enough to respond. They have an uptightness about the whole thing of *living.*"

She proved to many that dancing was common in the early Christian Church. Quotes from those who knew her best follow:

"It's a great loss. She was a woman of grace and dignity."

"I've never known anyone like her. She danced when she was in agonizing pain. And when she couldn't dance any more, she directed and choreographed. She had a sense of joy in the midst of suffering."

"She told me 'phooey' when I was afraid we might alienate some people."

"She believed everyone had dance in them."

"She had the rare ability to get all sizes and ages of people up there dancing and didn't depend on the sleek stereotype dancer."

"She just believed that you could do it, and you could."

Rev. Patricia Kirton (pastor of St. Paul's Methodist Church in Boulder) remarked on how Connie involved a church's choir, pastors, and members in the total worship experience so that it wasn't just a performance.

Ann Blessin, a long-time friend of Connie's, wrote: "It seemed appropriate for Connie to leave us during Easter. It was always her time and a very busy season for her. She'll be sadly missed by the SacredDance World."

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The JOURNAL is the official publication of the Sacred Dance Guild, a nonprofit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Deadlines for the Journal: August 15, November 15 and February 15. Deadlines for the Events Calendar: For the present the same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/ membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale IL 62901.

Editorial

Many challenges come to mind as I sit down to type up the Editorial. First, I am hoping to read many reports on this Journal's theme RETURN OF THE DANCER FROM THE JOURNEY. For the first time in our history we had a waiting list for our Festival. Congratulations to us — but most especially to Susan Cole!

For a very short time, life seemed to stop for me as I had surgery on the 28th of June — a modified radical mastectomy . But it was a challenge, and I am now back to full speed ahead and most thankful for an all-clear report from the pathologist. Putting one's life in the hands of the Lord certainly helps!

Now I come to meet another challenge. The Journal will be typeset in Michigan by Paul Stoub Graphics. This means it will be edited by me, then moved on to Michigan, then moved back to me for printing and mailing. We are trying this for one full year. Also, we will do our utmost to keep everything on schedule so be sure to get your announcements, your stories, your events, and your activities in ON TIME! Our theme for the Winter issue is "Betwixt the Physical and the Spiritual in Sacred Dance".

The Calendar of Events will be part of the Journal now and there will be no Chapter or Regional News forms. Therefore, please continue to send your Journal news to: Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, Joan Huff, 6 Baylis Street, Oswego, New York 13126.

I will close by telling you of a very interesting week I had this summer at our church's vacation Bible school. "Stories of God's People" was the theme and we implemented with the arts. Our pastor, Father Carl Scherrer,was the story teller; our musician-liturgist, Roger Petrich, headed the music; our artist, Mary Patterson, headed the crafts-arts; and I headed the motion section. It was a great experience for one week and we all look forward to it for next summer.

Toni' Intravaia, Editor

Editorial P.S.: Thank you Sacred Dance Guild for my lovely red roses. What a welcome home!

President's Message

I am home from the journey. Festival '90 in Portland is history. Now, as I stare at my computer, watching the words in my mind take their form on the screen, I still hear the drum beat on Cannon Beach. I hear Sushil laughing. I see my friend Ruth dancing in the waves. I feel the warm embrace of Susan's son Robert, and his enthusiasm to show me a secret place. (too bad the tide was in Robert...) I feel Connie's spirit once again as we all did on that magical mystical day at Cannon Beach.

And I feel a sadness, ineffable at Festival, but seeking expression now. I am at the end of my journey as President. This is my last message. And although I am looking forward to a new focus, I'm feeling the pain of letting go. I am annoyed by doubts and self criticism: "Did I do all that could have been done? Will the focus of my tenure continue and the integrity of the membership be upheld?" And the worst voice of all: "Was it all worth it?"

Then I find comfort in the words of Thomas Merton: " Do not depend on the hope of results. When you are doing the sort of work you have taken on, essentially an apostolic work, you may have to face the fact that your work may seem worthless and even achieve no result at all, if not perhaps results opposite to what you expect. As you get used to this idea, you start to concentrate more and more, not on the results, but on the value, the truth of the work itself. And then you struggle less and less for an idea and more and more for specific people. In the end, it is the reality of personal relationships that saves everything."

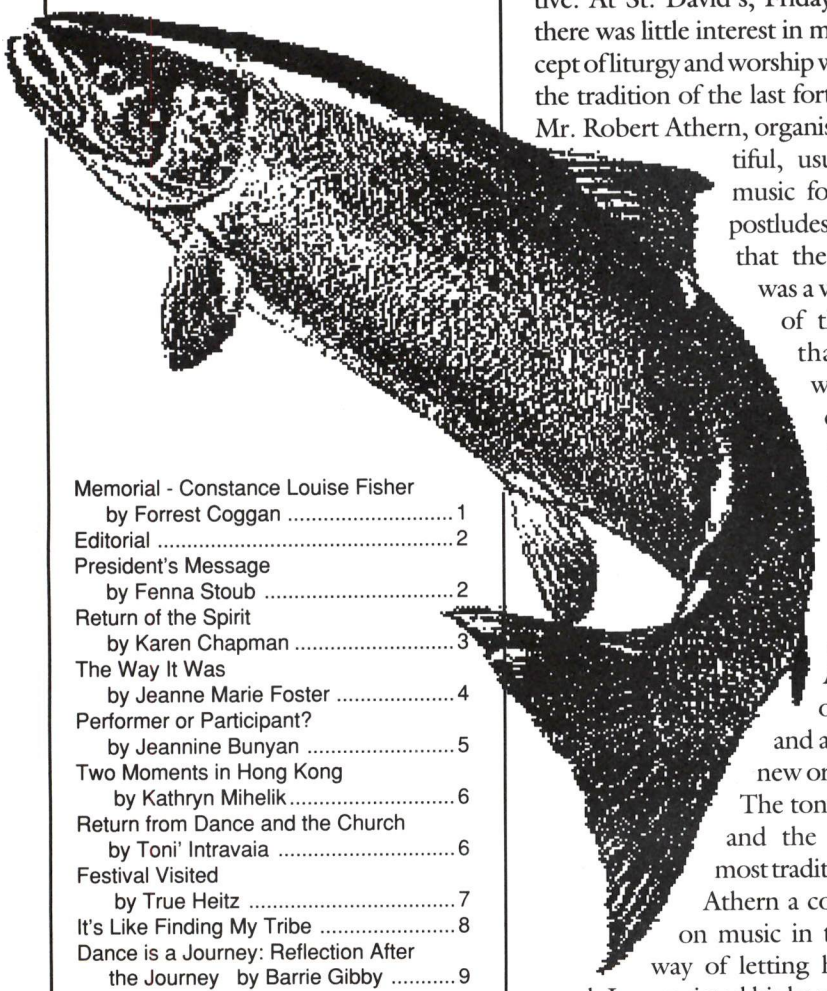
Personal relationships. I have met and worked with the most wonderful people and I will never forget the love and inspiration which blessed me while I served as president. I wish I could list you all, but it would take up too much space. God bless you Pam and the Board. I will be there for you. Bless you Guild members and thank you thank you for the good energy.

Dancing with God,

IN THIS ISSUE

RETURN OF THE DANCER FROM THE JOURNEY

"Going or coming back" or "happening again," a couple of definitions for return. "Traveling from one place to another" and "moving the body and feet in rhythm," definitions of journey and dancer. Those traveling to and from Portland will have experiences of return, dance, and journey, as are recorded here.



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Return of the Spirit

by Karen Cheney Shores Chapman

I, Karen Cheney Shores Chapman, am the Sacred Dance Guild member who resides/dances in two different parishes. As I was discovering that sacred dance was becoming accepted by Christian churches in America, I introduced concepts of movement and congregational participation to my small parish in Montana. My parish here on San Juan Island has been very conservative. At St. David's, Friday Harbor, Wa., there was little interest in movement/concept of liturgy and worship which was not in the tradition of the last forty or fifty years. Mr. Robert Athern, organist, played beautiful, usually pre-Bach, music for preludes and postludes. Then I noticed that the prelude often was a variation on one of the hymns and that each hymn was carefully chosen to go with the lessons of the day. We have increased use of the new hymnal in the Episcopal church. Mr. Athern selects old familiar tunes and also introduces a new or a very old tune. The tone of the services and the music remains most traditional. I gave Mr. Athern a copy of an article on music in the church as a way of letting him know how much I appreciated his beautiful music and fine research and musical scholarship. We have often exchanged articles on subjects of music and professional dance, since he knew I had spent my career with Ballet West and the University of Utah Ballet Department.

The following is a response Mr. Athern wrote to me from that article. Here is a person, who has had very little association with dance, and almost none with sacred/liturgical dance. Usually dancers and musicians find the written word a difficult medium of expression. I found this to be a beautiful and articulate expression of the relationship of music and movement in the realm of liturgy.

(Letter by Robert Athern, Organist)

"At the foot of one of the columns in that piece you sent us about music for the church, you added the words 'and body'. That, I thought, was very much to the point, and have been meaning to tell you so, but other matters get in the way. I liked your insistence that the body be counted in. One of my complaints of the Christian theological tradition is not only that it has neglected the body but has, in fact, excluded it. As though the spirit could dispense with the body!

Spirit has no way to express itself except through the body. Words must be spoken or written. Musical tones must be sounded. Feelings require their embodiments in gesture and gestural posture. None of these are are possible without the body. The spirit, the essential personality of a person, finds its best expression in such motions.

"The tonal gestures of musical discourse have their natural analogies and indeed, their original sources, in bodily equivalents. That is why for me, music must 'dance' if it is to come to life. Tempos must allow the tonal gestures room to breathe, a chance to come to life. When they are too fast, they are trivialized — as would also be the case with the dance, I should think!

"I not only wish for a fine pipe organ again in a church of resonant size...had I such, I would enlist you in dancing preludes (discretely, with dignity of course!), playing the same sort of music, related to the content of the particular service, as I do now, but also to have the dance as counterpart . To make the import of the music more evident to those who have lost touch with the spirit, the dance counterpart gives gestural equivalents.

"The body is the most basic of instruments. By its gestures it gives form to inner feelings in order to invite response in those to whom those gestures are presented, in order to occasion those feelings in their essences, to them. That is all a musical instrument activated by a performer can do.

"The body is like a wind-harp, converting the breath (spirit) of nature into sounds to nourish the spirits of those for whom it sounds. Without the body, the spirit is mute."

The Way It Was

(From "Dance the Divine")
by Jeanne Marie Foster

...The people had come from every direction; north, south, east and west...across rivers, deserts, and forests filled with wild animals; they came from every village, hamlet, and community far and wide, answering the summons of the runners. Some isolated tribes and a few from the High Mountains had heard and they, too, came. Every man wearing his own costume, identifying himself as well as his tribe, making known his trade or occupation. Decorated with stones, beads, shells, feathers, fringe, flowers, vines, quills, furs, their bodies were painted, tattooed or marked. Every kind of headdress and crown, every shape of shield was there, with rods, canes, sticks, scepters, banners.

They stood, in parallel lines, circled around a huge stone in the center, facing east toward the rising sun. The ill, the elderly, the injured and the very young remained on the outskirts, with the women, but they, too, were dressed in every conceivable kind of costume available from the earth around them, as if everyone knew that this was a very special time and no effort was neglected to make it so.

They stood in an attitude of half-reverence, half-fear, and expectancy. If the sun rose today, it would rise again for the next one hundred years, and life would be assured on the planet. The babies of today would be great grandfathers long gone and would be immortalized in stories around the bonfires when they would meet again.

Two men, chosen for their special beauty and purity, came forward and lit the fire on the stone, each one striking the flint with quick invisible and precise movements so that it appeared magic. This was the secret of the flint, so that the fire power could be kept secret, and not pass into the hands of the Lesser Ones. The huge fire blazed up quickly into the sky, into the early dawn mists and shadows while the people hummed and moaned low sounds, making a strange music as if the wings of humming birds could be heard, or the planets as they spun in orbit on their wings.

Then the sun broke through a cloud bank as if freed from the prison of the night, sending rays of gold over the high long meadow where the Stone was, and the people began to shout and cry out: Hay! Hay Ho-HiEE... And they began to dance, first hopping, skipping and limping with bent knees, then a few began to leap and spin while others stomped the ground in a frenzy of joy. A few, along with the firelighters, raised their arms and hands high above their heads and saluted the sun and its light. Then the women and maidens came forward, with interlocking arms in a huge circle, slowly revolving around as they lifted, then lowered and lifted their arms again, resembling a flock of birds in flight or a school of beautiful fish fluttering and flashing harmoniously, but each one to an unheard rhythm. The men then formed another circle surrounding the women moving in a contre-direction, constantly turning their bodies in unison, first twisting right, then left....

That may have been the way it was: the first sacred dance. Not a social dance alone, or for courting or choosing the mate, but for worship of the Great Unknown Spirit, of God...for homage to the god of Light and Gifts of Love, and Joy, and Peace, and Beauty, and Wisdom and Power....

In comparison to ancient rites, modern folk have seemingly lost two major elements that were part and parcel of the past: that is, participation and spiritual intent. To be sure, some of our greatgrandad's enthusiasms led to extreme in the long-ago: the drums, chanting, dancing and all the ceremonial rigging had everyone in the village hopping, throwing maidens to the pit and such. Nowadays, being more civilized, we sacrifice our unborn children on altars, worshiping the gods of the intellect called "Overpopulation" or "Ecology"....

Anthropologists would be hard-put to title this age; a time not known for an identifiable tribal or village life. Is our age really indicated by video games and mobs in malls or stadiums?

Throughout the past, a people have been known by their arts and crafts, by the customs and traditions, by their sacred gathering, if you will. The native people revealed their hopes, dreams and visions in their dance and costumes; their spiritual condition by their social achievement, not by production and industry alone....

Once upon a time, however, sports and arts were the dynamic twins that made great civilizations. The legendary Golden Greeks (in no way similar to today's Mediterranean mixtures) were Olympic-sized heroes who were as skilled at verse as they were at the javelin, or in battle. Before the printed word (or TV!) verse was essential for recording history and the feats of their heroes. Athletes memorized the great sagas in every culture by using verse and rhythm. The Nordic peoples had their poetic and prose Edda, the Greeks their Iliad. The priestess in the temples at Delphi known as Pythonesses (reminding of a Biblical injunction to be "Wise as serpents") would train the young warriors as archetypes of their mythic gods: Atlas and Hercules or Prometheus....

And dance? Dance has become mere entertainment, or more and more physical as the dancers exert for the highest leap or fastest pirouette: it seems more gymnastic than ever. With its acrobatics demanding harsh discipline from its practitioners and

Sharon Shulte, Michigan Regional Director, at Festival '90.

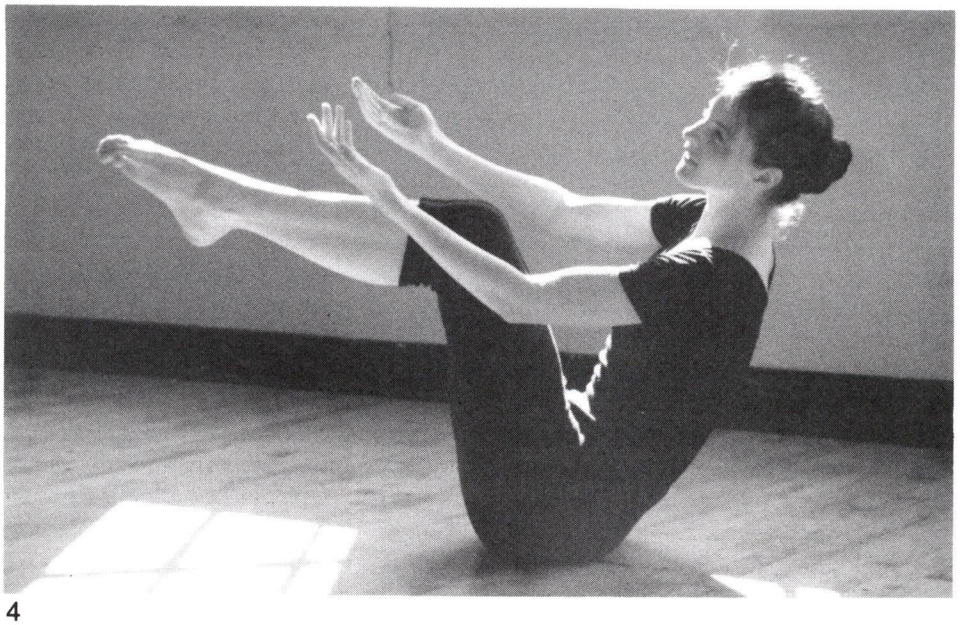


Photo by Fenna Stoub

inviting masochism from its trainers, dance has become married and aborted to the media, with all its cinematic magic, and yet still fails to fulfill its purpose: as divine art, to inspire, to uplift not only the audience but the dancers to love, joy, beauty, justice, mercy, duty, honor and health....

But can't we imagine a noble past where art was the means of lifting a man from bestial ways to godly ones, where a man was not driven by competition and greed but was a natural product of a supportive world? So many so-called "primitive" cultures were misunderstood. For instance the missionaries to Hawaii were ignorant of the sacred hula, which was an essential tradition teaching navigation and star patterns to the outrigger crews before instruments were known, and simply saw all the dance as fertility rites.

On the other side of the world, in Austria, Rudolf Steiner developed a system of dance called eurythmy that educated the student in body, mind and spirit: the holistic approach. In interpreting sacred dance, all elements exist in purest form. With eurythmy and the Waldorf system of education, attempts were made to teach a child mathematics, geometry and even art with the rhythmical forms of dance patterns and proper breathing. A revolutionary idea: to teach a child phonetics by dancing! In many ways, ancient ways were being discovered. But this kind of education requires understanding of concepts, not just the "letter of the law." Even Montessori and Waldorf schools today, as well as the experimental communities are losing the spiritual concepts toward the natural, and easier gravity of static forms, of do's and don'ts rather than the ever new and dynamic forms one can achieve when really attuned mentally, emotionally and physically to a goal.

Prophets of our future may give us visions of the horizon: Edgar Cayce spoke of the Temple Beautiful and its soul inspiring dance; Isadora Duncan of a coming new breed, led by sacred dancers. If any doubt the power of group movement, simple salutes or chants, let us remember Hitler and his control of crowds. Orthodox religious groups have often diluted or forgotten the intent of their services. But in our neighborhood, even a simple circle of hands and singing can lift us, and create community.

For centuries, secret societies and occult groups have known the power of community ritual. Shall we reclaim them for the highest good in our time?...

Performer or Participant?

by Jeannine Bunyan, Editor SDG Southern California Chapter Newsletter

A concern has arisen regarding the seeming lack of appreciation of our sacred dance work. The National Director of Chapters, Joan Huff recently reported a conversation regarding a Vermont member's brief appearance in worship which led to the suggestion that we, as artists, take into consideration all costs involved in worship appearances. "When she tallied up the time she spent choreographing, rehearsing, plus sewing/pressing her costume, she felt that her presentation deserved more than one-and-one-half minutes in worship." Joan says, "I think this is something we all must take under advisement when asked to contribute to a service or program, letting those in charge know our feelings." (Quoted from letter to Regional Reps.)

Speaking as our So CA SDG Rep. and as Editor, I see that there are three issues involved here.

1) Communication between Dancer, Clergy, Music Dept., and Worship/Program Coordinator is essential to a successful working relationship.

2) Financial/time investment in the sacred dance "calling" can be a frustrating challenge. We must keep in mind that since it is usually considered a "sharing of one's talent," others may regard our work in comparison to similar "sharings" in church life such as singing in choir, teaching religious education, or serving on a committee.

3) The value of one's contribution goes beyond Time!

In order to diminish our frustration and thereby gain more satisfaction from our work we need a change of attitude. We must lift our motives higher and ask ourselves, "Why is it I Dance?" Are we dancing for accolades as Performer, or are we dancing as Adoring Participant in worship? Once we have clarified this question, we then see our dance as a small part of the larger whole. This releases us from judging the impact of our dance in terms of its length of time. Many inspirations arrive in a flash of insight. We cannot know the eventual influence our dance has made on someone's spiritual journey!

Appreciation is good, and it is a legitimate part of our artistry to graciously accept compliments. Surely God takes pleasure when we receive recognition for doing uplifting work. However, we return to the question, "Why is it I Dance?" We need to separate ourselves from need of immediate gratification. "Eternity, not time expresses God's idea." We need also to separate ourselves from the notion that success is numerical—more minutes to a dance, more people to see it=Success!-? Major movements begin with one person — Gandhi, Martin Luther King. Our dance may inspire one such future pioneer.

It helps to remember that we ourselves are likely to be a pioneer in our own ministry. For centuries people have been intimidated from appreciating their own bodies or expressing their faith through movement. Beyond sanctuary worship, there are many other opportunities for us to use our dance gift. Try presenting a concert which allows you to give an extended performance of your Faith— a luxury not appropriate within the body of a Worship Service. Become involved where you can gain pleasure from immediate contact with people, such as giving an experimental workshop, or taking your Dance into the classroom, or community dance at a potluck dinner, where learning or entertainment are the focus. And remember, for the church dancer, success is not numerical!

Additional considerations arise for professional performers. Too often they are expected to perform "gratis" because their dance is "religious." Or perhaps their motives are "questionable" when accepting money for performance. Since they make their living in sacred dance, money becomes a necessity. For them, success *is* numerical! All sacred dancers need to encourage/support our professional colleagues. They too are pioneers. They ask the same question, "Why is it I Dance?" And in addition to all the above reasons, they have elected to represent sacred dancers in the professional artist community.

Two Moments in Hong Kong

Kathryn Mihelick

You will undoubtedly be hearing about the excitement, splendor, fascination and wonderful multiplicity of the Hong Kong International Dance Conference sponsored by the Hong Kong Academy of Theatre Arts, July 15 to 28. And as one of the returners from that journey, I can attest to all the superlative things you will hear — the excellent structuring and organization of an event involving more than 500 participants, representatives of 45 dance organizations throughout the world, 74 paper presentations, 13 major evening performances, eleven showcase performances, 89 open classes and workshops for registrants and students, three on-going courses in dance notation and technology, facilitated by both Chinese and English language access to all offerings.

The conference sessions focused on three areas: notation, research, and administration. The Dance Notation Bureau (USA) was represented by eight persons who gave paper presentations. The Congress on Research In Dance (USA) and the Asia Pacific Dance Alliance (Hong Kong) each had seven representatives present, and the National Dance Association (USA) and the Sacred Dance Guild were represented by seven presenters. This means that, in terms of sheer numbers, the Guild stood tied for fourth place among 45 organizations. The four "top" groups are organizations of dance professionals, two of which are formed expressly for dance researchers and notators. Mary Jane Wolbers is to be commended for her work in bringing the Guild into a conference of this type for the first time. By the same token, the general quality and number of Guild presenters justified her efforts; thereby enhancing Guild visibility and credibility among a sometimes skeptical academic community.

Statistics. Significant as they are, I would like to share with you two moments that will linger as significant for me long after the numbers have faded to obscurity. One was the opening ceremony in the foyer of the Academy, one of the most intrinsically functional, as well as aesthetically pleasing performing arts centers I have ever seen. Gathered on the interior verandas of four floors under an atrium overlooking the first-floor foyer hundreds of faces could be seen—brown, black, white, yellow, red—assembled by virtue of capitalist, communist and socialist funding—for principally academic and professional performance purposes. The song that all were asked to sing?..."For the beauty of the earth... For the joy of human love...For each perfect gift of Thine...Lord of all, to thee we raise, this our joyful hymn of praise." Five hundred voices rising up in unison from four floors to the rafters of the atrium, beyond its glistening panes of glass to the blue of an eternal sky in a city presently facing an uncertain limbo between the forces of slavery and freedom.

The other moment was a quiet one. A man had approached, sitting next to me when one of the notation sessions was about to begin. He had noted that I was a Sacred Dance Guild member and was eager to talk with me, surprised and pleased to know that an organization such as ours exists. He is a busy man; a choreographer, a teacher, a father of four, director of a dance school in Manila, and commissioned by the Cultural Center of the Philippines to be their observer at the Conference in preparation for their hosting of it in 1991.

As the session began I felt a sense of urgency in the questions he was asking about sacred dance; so when he asked if I would mind spending some time in conversation in lieu of the scheduled session, we slipped quietly out the side door to settle in over a soothing cup of tea in a quiet corner of the snack lounge. After working through a minimal language barrier in much conversation about what "sacred" actually means, the real source of his concern surfaced. Did I agree with this effort for cross cultural interaction whereby the East seemed bent on appropriating western forms (Ballet, modern) and the West seemed caught up in juxtaposing eastern forms onto western style?

It was not so much the appropriation itself which concerned him, but the underlying motivations involved. He feared that too many artists of eastern culture are diluting and debasing their native forms for the sake of being "different," being novel and new, and being perceived as knowledgeable in the eyes of the West. And, conversely, authentic ritual is being incorporated, perverted and exploited in performance by the West for its shock and/or commercial value thereby undermining its spiritual derivation. His concern was genuine and especially keenly felt with respect to his own country and culture. His distress did not reflect a repudiation of western forms (his own school is a ballet school), but rather a questioning of the reason for any dance if it is not spiritually authentic at its core.

As we parted, I wondered if his young students realized how fortunate they were.

My thanks to the Asian Cultural Council for its partial funding of the Guild presenters. Also, thanks and love to my own Ohio Chapter, from whom I received the most unusual grant I have ever had—a check in the amount of $44.44—exactly half the amount of the last four digits in my phone number. They may not be in the bucks, but they are definitely in the Spirit!

Return from Dance and the Church

Pacific School of Religion, Summer Session 1990 *by Toni'Intravaia*

During the week of July 30 – August 3 persons of all ages and abilities were invited to explore ways of dancing and becoming fully alive in the life of faith. The workshops presented a full range of dance in church life. In addition there was a focus on developing vision of wholesome sexuality as we shape liturgy, education, and prayer life.

The workshops were not only interesting but covered many facets of *Dance and the Church:* developing choreography for worship and education, dance and the Bible, historical roots of sacred dance forms, ethnic dance, dance and spiritual direction, intergenerational dance, children's dance, building a physically healthy relationship with the liturgy, men dancing, student, faculty and guest artist performances, healing power of dance in congregational life, dance as prayer, dance incorporating other arts: visual, voice, sign language.

And the faculty made every workshop exciting and every moment of conversation a delight: Margaret Taylor, Michael Mansfield, Lori Belilove, Carla de Sola, Cynthia Winton-Henry, Phil Porter, Gordon Dragt, Debra Weir, Trisha Watts, and Jose Hobday.

Other classes and workshops held at Pacific School of Religion during the summer of 1990: Humor and Spirituality, Favored or Fallen; Images of Women from Scripture in the Arts, Theology, and Cinema; The Languages of Worship: Integration of Arts with Tradition; Play & Proclaim: Biblical Humor and the Lively Arts of Storytelling, Drama, Clowning, Mime and Preaching; and Peacewrights: Dancing the Way of Peace.

Festival Visited *by True Heitz, Participant*

Dance - the journey
pounds on, beats on, moves on
We follow
pulled by its presence within us
yielding to it,
yet shaping its form with our forms, our bodies -
spinning it (the mystery)
leaping it (the power)
holding it (the creation)
feeling it (the life).

- Karen Jonas

Gratitude

Soul-flowers
Exploding
all around me.
Waves of love -
(Tide pools of it)
I'm plodding
all around me.

The SACRED -
Channelled into form:
yours -
mine -
ours.
We rejoice.
Around each other.
I am able to sit quietly
One long afternoon
In the Japanese tea garden,
And am given the gift
Of being startled
By the falling
Of one golden leaf.

-True Heitz

Interview

Campus Ministry - Minister Father Palmer Pardington said, after experiencing the Saturday night service in his warmly rectangular sacred space:

"I think it was just wonderful...the high point of the summer. I hadn't realized how much the movement brings out the meaning of the scriptures. It was a good balance with what I usually do. I felt it all melded together very nicely."

Thanks

A Poem Dedicated to all who organized this Festival 1990.

You come hungry, tired, thirsty -
You enter in - friendly greetings
Joy - Confusion - Joy - mostly JOY - and Peace - and PUNCH - a pure gift - Thanks -
You go to your room - it is hot but there are Flowers - a pure gift - Thanks -
They give life and energy all week - the gifting of them brings refreshment JOY - A mint a small mint - it's in the little things well done that energy flows - Thanks -
The days go on full - very full - there is balance - hard work - time to center - And a beautiful banquet prepared - Thanks
Do you believe it - I loved Wednesday's banquet - We were - a family - and the dessert - Thanks -
All is gift - All is blessing - You are all reflections of God - You are bringing God to the world —— Thanks -
And now we go to join in the Cosmic Dance - Thanks - Thanks - Thanks -
Alleluia!!!

- Paula Mugan

Has Anyone Asked the Rock?

A rock has its exo-skeleton on the inside.
All that you think
Is not the rock -
Is its metabolic process.
Although a rock
May seem relaxed -
In truth
It is holding tension -
Much as a pearl does...
Or a womb.
Armoring - with one layer
after another
As a means of coping
With some profound irritant
That is not
effected by regret.
A rock is the polar,
constellated,
OPPOSITE OF THE RESURRECTION
Believing you can hold a rock
Is an illusion
Intended to strengthen
The still-dependent soul.
Let time pass
Then,
Now -
(Metaphorically, of course)
hold the Risen Christ.
And watch ego crumble to sand
That is caught up,
made separate,
By the sea.
The rock breaking up
Is an image that pleases.
- RELEASE -
Implicit in which is:
The elaboration of form,
The rise of consciousness,
The possibility . . .
OF MERGING WITH GOD.

***

If you listen very slowly
From a deep, still place within -
The sound that you hear
That you think is the beating of your heart
IS THE ROCK DANCING.

- True Heitz

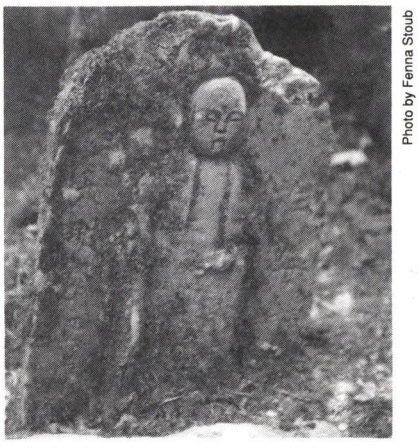


Photo by Fenna Stoub

It's Like Finding My Tribe

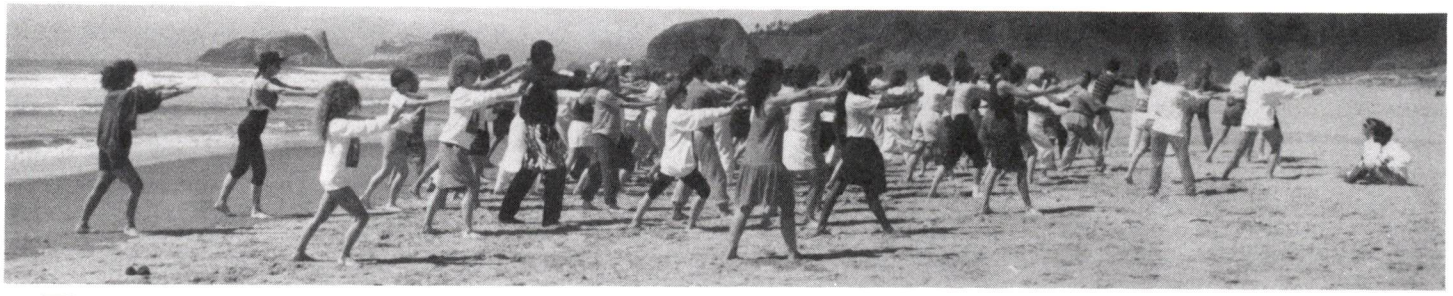


Photo by Fenna Stoub

Interviews with True Heitz. In answer to theQuestion: Have you made a connection with the Sacred, with God at the Festival?

Patricia Berry: Oh yes. I think I feel it here in the yoga most of all. But that's my own journey. I think you're finding these things wherever you are and I'm combining my dance and spirituality right now. And I think it's something I've always known...just have had no place to express it. I think it's more EASE...an environment where it's easier to rid yourself of the negatives, the competitive kinds of things, e.g. "I can't do this." The spiritual sense between the people gives you the sense that it's OK *to be yourself.* I think we separate ourselves competing in an ego way. Here we're into BEING, and not so much DOING. It's a whole new beginning in my life right now. This is really helping me.

Fenna Stoub: It's totally impossible for me not to connect with God when I'm here. I see God everywhere. (Mt. Hood) I think God touched me through the animal totems. A green sea turtle helped me see how even when movement is highly restricted, it still has integrity, beauty, and grace.

Carla Kramer: Oh, absolutely. My first connection was when I was a child and I was dancing before I knew what dance was. And I didn't do it, the movement did. It put me in the presence of God. I know it will happen here, and that is my prayer. I'm actually in a state of prayer. But I know it will happen. (Carla was interviewed on the first day of the festival.)

Nancy Phillips: I felt that in the Native American workshop doing the circle dance. I felt connected with God and with the earth. For me it was sort of like being grounded with my source — in touch with God's reality - and living and moving through God's reality.

Inez Dunn: Oh yes. Immediately. I think it came from everybody — from the people I met. There's a genuine LOVE, not only the sharing, caring, growing we share. But it's something deep, that comes from inside, that embraces you. And it comes from everybody, even if it starts as a smile. It's like we focus, eye-to-eye, then the smile comes out, and from that the deep warmth from within. THE INVISIBLE HUG

Cindy Boggs: I think that I revel in the diversity of expression, and God is active in all of it. One of the times was the first day in Teresina's discussion group. We sat in a circle and everyone shared where they came from and what they brought with them...and this woman exhibited a great deal of courage in sharing her tradition...and she felt oppressed earlier, but in this circle I felt there was an attitude of acceptance and love. Another woman went over to embrace her, and her words were, "Trust the process." A non-judgmental embracing of all of us and who we are — how we all manifest the spirit of God for each other.

Pam Gwozdz: Through the friends, the dancers, all the participants. Dancing with them, touching them, talking with them. A real community of believers who dare to use the dance.

Marsha Montgomery: I guess the beauty of the oneness of everybody's spirit.

Anne Slessinger: The circle that we did on the beach (combining wicca and native American ritual). The calling of the spirit — bringing the energy into the circle after you've been in a common bond with your sisters — creating the circle, building an altar. And then the giving away of the bad karma and the blessing of the stone with your personal hopes. And then the giving of those back to the earth by throwing the stone into the ocean.

Marianelle Shoultz: What comes to mind first was the strong experience that I had when I first got here, of finding my people. The time I was here, when I was dancing and felt connected was on the beach, amongst strangers, with my headphones on — dancing. It's being at the right place at the right time doing exactly what I need to be doing: enjoying my body, enjoying nature, being seen, and having that be O.K.

Suzanne Dion: I don't know how to isolate that. It's all together, and it's everywhere, too. Just again and again and it got brighter and brighter, the most delight in the quiet, unexpected moments of revelation. (Here's an example.) I saw a hand on the bus reaching for the light, and the arm was just a little too short, and another hand from somewhere grasped her forearm and just gave her that extra little inch or two she needed to turn on the light. That's the metaphor for me. Not a single time. It just keeps enfolding, deepening, blossoming.

Blake Davis: For me, it was in the preparation of our dance forms for leading others in worship. I felt the divine influence in my life.

Patricia Casey: Yes, Absolutely. It's when Pam and her friend did the dance of reconciliation. I had heard it spoken as a poem, spoken between two women, at Emmanuel Episcopal Church in Virginia Beach, and it touched my soul as a mother of three sons. Since then I am divorced and have left organized religion and have been guided to the Medicine pathway — and there was no place to celebrate Earth wisdom within the confines of the doctrinal Christian Church. And when I felt the dance of the two women, I knew there was healing and reconciliation between myself and the church. It brought me home to a place in my soul that can only be fed by the union of body, soul and spirit within the Christ communion.

Karen Chapman: I guess for me it's just listening to the welcoming kind of atmosphere. And listening to Teresina because she's such an inspiration for quietness of spirit. "God made me a vessel of your works. Let it be not my works or my dance, but thine." And she seems like such a vessel.

Reflection After the Jounrey

by Barrie Gibby

To begin a journey takes preparation. This mother/wife/dancer/teacher unpacked from family vacation; did one thousand loads of laundry; arranged for kid, dog, and food for a week; wrapped up mailings and desk work; repacked with dancewear, tapes, skirts, and scarves; and boarded a plane for the Northwest. By contrast, the in-the-air journey became a centering, breathing, reading, and cerebral preparation time. Viewing the earth from above with the changing terrain and colors was perfect solace for a new beginning. Approaching Portland on a path through the snow-capped peaks of Mts. Hood, Ranier, St. Helens, Adams, Jefferson was truly a view of another world.

The beginning had begun. A familiar ribbon-festooned sign greeted Festival goers at the airport. The grounds were lush and colorful with flowers, gardens, and hanging baskets. From Texas, the change was immediately fulfilling, despite Portland's claim of a heat wave. Portland State campus proved equally lush on the outside. On the inside, their monastic dorms were softened by fresh mums, a welcome card, and a N.W. African Ballet Concert poster in each rom. Getting through registration without tears and hugs with old friends was difficult and demanding patience from the devoted committee. Screenless windows were wide open — but no bugs. This was the initiation. The call to worship. The blessing of being there.

Meals were varied. Some were on our own to mix with the downtown and university crowd. Other were at the dorm (wonderful buffet) or down the grassy mall to First Congregational Church (thank you Rita and Chuck) or catered by Humphrey Yogurt (avocado sandwich and more). Highlights were the choices of restaurants in the little town of Cannon Beach and the final Saturday night dinner with fresh salmon — symbol for many Native Americans for journeying away from home and back.

Classes and trips for the week provided opportunities to explore Asian, African, and Native American sacred dance and to apply these experiences to our own spiritual development. The setting was based in an urban environment, and the escape to the Gardens, river front, or beach was purposefully planned as extensions to the on-campus classes and an enhancement of the full journey. The diverse faculty provided introduction and in-depth experiences from a cross-section of global cultures.

Each morning began with "Attunement and Daily Blessing" led by Teresina Havens, whose lifework has been the integrating of Eastern and Western spirituality. She skillfully guided the class through a journey of awareness, blessings of the feet and working spaces, observation of beauty and process of creation on many levels, respect for self and surrounding energy, and the order of life and nature.

Ballet and Modern Technique classes were at 8:00 and taught by Sylvester Dolinar (of PSU dance faculty) and Kimberly Dye (Seattle, formerly with Penna. Ballet Co, and Omega Liturgical Dance Co.) respectively.

The second sessions in the morning "class" times included: "Transcending Cultural Differences" (Introduction to Japanese Garden trip) technique classes with Sylvester and Kimberly; Yoga with Dr. Sushil Bhattacharya (from Nepal; Yoga master); "Native American Spirituality" — dances and symbols of Native Americans, with Romona Soto Rank (citizen of the Klamath tribe, chair of the Ecumenical Ministries of Oregon, President of Native American Lutheran Ministry); "Choreography for Christian Worship" — a four day workshop in preparation for Sunday worship, with Carla de Sola (author, soloist, teacher, world-wide workshop leader focusing on interfaith and peace, founder/director of Omega Liturgical dance Co. in NYC); "Tai Chi" — a spiritual journey through Tai Chi gestures - with Br. Lee Brunner (New York, formerly with American Ballet theater; now artist-in-residence at Holy Cross Monastery, teacher at NY Asian Society and Zen Mountain Art Center); "African Dance and Spirituality" - technique and background with Bruce Smith (director/choreographer of Northwest African-American Ballet Co.).

Other than repeats of those classes mentioned above, the afternoon class session consisted of: "Sat Sangh"— a pure version of the yoga breathing through the sun blessing with Sushil; "Finding the Inner Animal" — an intense improvisation based on Lee's vision quests and journeys to seek animal bases for the seven chakras of sources of energy in our bodies, thereby experiencing a deeper commitment to our journies to seek God —taught by Lee Brunner; "Time Passes, the Dance Goes On: Dancing as We

Photo by Fenna Stoub

Board Officers: (l to r) Treasurer Barbara Eppich, President Pam Gwozdz, Corresponding Secretary Annie Zahradnik, Membership Director Carla Kramer.

Age" — a discussion and insights with Teresina and Ramona. Teresina also shared a Saturday morning time called "Dancing for Hearth and Heart: Dancer as Family Ritualists" as well as guiding the process for journeying to and from Cannon Beach and preparation for journeying home from the Japanese Gardens.

There were two sharing session during Festival week, a time that may agreed could have been multiplied. Dances, movement for groups, costumes and props, steps and themes and bodies of ALL kids sharing personal journeys were represented. The joy of sharing and receiving abounded for all participants — a unique bonding that the Guild seems to provide at national as well as regional events.

In addition to class sessions, this festival lured us off-campus to enjoy Portland and Oregon, but still retained the original purity of the week's theme of journeying through dance with many cultures plus the dance of the inner journey.

Wednesday night, Festival participants were treated to an exciting concert of the Northwest Afrikan-American Ballet Company at the gold-bedecked Arlene Schnitzer Concert Hall. Almost a thousand people attended this event "sponsored by the Sacred Dance Guild." The magnificent colorful, authentic costumes added creative sparkle to an already high-energy evening. Bruce Smith, founder/director, is a fine choreographer as well as having a good sense of production and entertainment. Bruce is a master drummer as will as dancer. The Boot Dance was probably the most unusual, four men donning rubber boots and work pants making a statement about the workers in the diamond mines in South Africa. The Marketplace was probably the most colorful, past-paced, fun, and vibrant with energy, yells, and exuberance.

Thursday afternoon was our journey to the Japanese Gardens, the most authentic of its kind in the United States. The Gardens are designed on rolling cliffs with a series of waterfalls and pools, a large tea house, Koi fish, bridges, curving pathways, an sand and stove garden depicting seven tiger cubs in search of Buddha, and properly groomed and arched trees and shrubs. Br. Lee Brunner appropriately prepared us for meditation, keen awareness, and a peaceful search for a oneness with the beauty there.

Thursday might was on the waterfront eating a simple meal, avoiding the sun, and enjoying Fenna Stoub's leadership at Annual Meeting. The meeting was followed by impromptu circle dances with drums and singing as boats gathered below to watch.

Friday afternoon, all 120 of us boarded tour buses (with potties and A/C) and headed for the Oregon Coast at Cannon Beach. The beach and bay was a feast for all five senses and beyond. The view was straight out of a travel calendar or poster. Entrance to the beach was from a high dune, from which one could see "Haystack" cliff on one side emerging from a white mist that slowly streaked past and rolled up the verdant mountain beyond. On the other end to the beach three sharp tall ship cliffs seemed to sail closer and closer. Journeying from urban to beach setting had the strange dichotomy of a sameness because of the peace, awareness, fatigue, and breathing that we all shared. The theme of the week now seemed abundantly clear.

Spreading out sheets and blankets and quickly unleashing our feet of shoes accompanied the freedom we also experienced "rehearsing" Carla's "Halleluia" runs in and out of the receding tide. We also circled to Ramona's Drum/earth/heart beat, hitting fist to palm, stepping left, and becoming one with the sea, the elements, and the Great Creator. We gathered to get centered with Sushil, journeyed through Tai Chi with Lee at water's edge, and dined in the charming village of Cannon Beach.

Special to our beach time were moments talking and thinking about Connie Fisher, a memorial we all agreed she'd approve. Connie died in April and can be called one of the great mothers of sacred dance. She was loving, gracious, resourceful, and inclusive of everyone in her works. Despite her severe and crippling arthritis, her courage and strong faith were contagious as she established sacred dance programs at the Iliff School in Colorado and led workshops nationwide.

Returning to urban life was done with renewed energy and spirit. Saturday was full of workshops, Carla's last rehearsals, a jazz worship, Faculty and Guest Concert, and a final community circle and spiral outside on the mall lawn. the concert provided a few examples of polished performances by our fine faculty/dancers. The performers represented many styles and levels of dance as well as many geographic areas.

Sunday morning, Festival attenders who participated in Carla de Sola's workshop, divided themselves among eight Portland churches to enhance morning worship with set choreography to Revelation, Zechariah, the Doxology and Raphael's "Alleluia" (based on the theme of Pachalbel's Canon in D). Feedback was positive, and parishioners seemed genuinely touched and moved by our gift. We were grateful for their openness and to Carla for skillful meaning in her steps and scripture choices for us.

Now that I have returned to the routine, I observe that there is peace in the mundane! My feet have been well blessed and have moved me, sometimes painfully, through a glorious week of meditation, observation, dance, stress, friendship and bonding, spiritual digging and enhancement, but mostly sharing of the divine spirits who attended. And I thank God for this. And almost equally divine was Susan Cole, my dear friend, who masterminded all the ins and outs of the week with keen insight, sensible anticipation, sensitive spirituality, creative flair, crazy humor, joyful even-if-fatigued spirit, and skillful orchestration. Hats off to Susan and her devoted Portland committee and support team. May she use her new Native American drum (so aptly presented in mime by Lana Spraker - CA) to continue the HEARTBEAT OF THE EARTH that she started when she accepted this position and that she gave to all of us during our DANCE JOURNEY.

Final Community Blessing Spiral

For those who have inquired, the circle and spiral on the grassy mall after Saturday night's concert was sung with these words and tune (© 1990 Barrie Gibby).

We have danced.	DO-RE-ME
We are ONE	" " "
Go in Peace	RE-ME-DO
Celebrate!	ME-FA-SO
Leap for Joy!	" " "
Bless our path.	FA- SO-ME
We have danced	same as first
We are ONE	
Go in Peace	

If you use this piece, teach it as a blessing and be sure that in coming out of the spiral, you lead the line again around the opposite direction so that your final circle faces into the center. The eye contact in unwrapping the spiral is a special moment to exchange silent peace and friendly smiles. SHALOM.

Letters to the Editor

From Forrest Winston Coggan, March 25, 1990

I am writing from the priory on the campus of St. Norbert College in DePere, Wisconsin, where I am in residence as a guest lecturer in the new multi-cultural program headed by Dr. Ferial Deer Skye, a long-time associate.

While here, we are putting together a new liturgical ritual-dance especially for their international Mass. It is of the deep meditation type and has a length of 13.5 minutes, using Mayan drum and clay flute, woodland flute, eagle bone whistle, chanting, and choral singing. Prior to the actual dance, a number of poem-invocations from the many cultures of the native American will be chanted by Darren Vass who has come from Singapore by way of San Francisco.

But to get on to my present subject, which is the new direction which I see necessary for the Sacred Dance Guild within the next few years and required electronic aides:

(Some of these ideas have been communicated to the Task Force, of which I am honored to be a part.)

I foresee the **National role** as being that of a clearing house for training and information, the center of a network both national and international and feeder for Federal assistance as such. Sources to financially support this central office are available, and publications, etc. from this center can be supported by subscribers.

I further see the **Regional role** as being the primary activity arena, for numerous annual festivals, for determination of local emphasis at any given time, and for local dissemination of inter-regional aides and national resources. The regionals would maintain their own treasuries and support the National office/clearing house to the extent that it was to their benefit.

Further, any **Annual Meeting** required at the national level for tax exempt purposes etc. would be scheduled annually to take place on a rotating basis in connection with one of the Regional Festivals, thereby boosting the importance that year with that particular festival.

Regional Festivals, organized, planned and financed at local levels would determine their own theme each occasion. For example, broad inter-cultural or inter-religious, in-depth study of a specific area such as certain Christian or Buddhist observances, focus on professionalism of dance on a parallel with professional music and art in the churches of the USA, staging in secular facilities of metaphysical and traditionally religious subjects, new discoveries in primal cultures and how the mysteries of birth, death, after-life, relationship to nurturing of Mother Earth and Father Sun, and especially the idea of stewardship generally, are celebrated.

It is my considered opinion, based on past experiences with other organizations that have reached the same stage in their growth nationally in the USA, that the national level of organization has to be *downscaled* in favor of the Regional so that further growth and vitality may be preserved and encouraged.

From time to time, perhaps at an interval of several years, there may be a felt need for a national or international gathering. At that time the Regionals may decide, in concert, to join forces to focus their funds and efforts at that level for a common cause and clear their calendars accordingly. At the same time, this very concrete underpinning of a one-time national project would attract special funding and grants to the national office because of its uniqueness and obvious benefit.

In closing, I wish to compliment the organizers of "Logos" to be held in New York City, aimed particularly at the needs of our professional liturgical dance groups, choreographers, and those promoting the use of that high level of artistic beauty within formal religious settings. There is as much need for this type of conference as there is workshops for the newly searching servants of liturgical dance who come together to bring praise and prayer to God's altar with little training but deep commitment. Those involved with professional sacred dance know only too well that the same deep spiritual commitment is absolutely essential to their own work, and struggle just as hard with that aspect as they do with technical and aesthetic expertise.

The sun is bright today on the Fox River here near Green Bay. I haven't been in this area for 25 long years — since my teaching in University of Wisconsin Extension Division used to bring me and the Dance Theatre to these parts. It's been a pleasure to be part of this newly established program, and it has given me an opportunity, while teaching about Multi-Cultural Arts and Inter-Racial Relationships, to get pretty "preachy" about the *Immediate Crises Facing Our Little Planet* and the need to employ arts and mass media *fully* to explode the awareness of a new view — toward what is now being termed "Planetary Transformation": a shifting of global consciousness within the next 20-30 years — if we intend to survive as a species - much less a civilization.

Thanks for listening. God bless you on your many ways.

From Martha Fairbank, Durham, N.C., April 24, 1990

I got a letter early in March from a member of this region which I'd like to quote to you (I have her permission). It made me feel really good, as if my efforts are not in vain!

"How good to get your letter! When I dance by myself these days, I'm more and more aware of the Communion of Saints dancing with me. As we Episcopalians might say, your letter is an 'outward and visible sign of an inward and invisible grace'.

"My dance activities are mainly alone these days, but I keep phoning, writing letters, following leads of people who seem interested. I have danced in programs at the head injury rehabilitation company where I work. 'Rebound' is committed to including spiritual aspects in treatment, and these have been joyful and enriching experiences.

"So, even though 'alone', I am feeling less that way! A funny thing: I phoned Rosalie Branigan in Louisiana to find out about sacred dance there, as I plan to visit, and she told me of some Methodist Nashville people who she thinks would be open to dance. How funny to find out from 500 miles away what goes on 30 miles from me!"

A subsequent letter from Susan tells that she has found these people and that they invited her to dance at the Religious Communicators Congress ("a unique, once-a-decade Interfaith International Forum of Communicators of Religion") on April 20. A mime cancelled and they needed someone to fill in. So they are answers to each other's prayers!

Such an event is a reward for working away on my networking, even though I don't always get such a warm response. My advice to all those who tend to get discouraged with the lack of response to your letters is: Hang in there! When the Post Office doesn't return your letters, you know that they have been delivered. And hopefully they have been opened, read, and noted. And occasionally, there will be such a warm response. Phoning is even better, since you hear the person's voice. But letters are cheaper (so far!)

Recommended Reading

Torah in Motion – Creating Dance Midrash

by Joanne Tucker and Susan Freeman, published by A.R.E. Publishing, 3945 South Oneida, Denver, Co 80237, $22.50, plus $3.75 postage.

Published in April, 1990 this book not only contains introductory material to help the reader/teacher get into what it is about, but supplies beginnings for the creative teacher/dancer, on many sections of the Bible.

The introduction contains two ideas to open the book to the reader/teacher/dancer: "Through the ages, the Bible has served as a constant source for choreographers. While a number of books, especially in religious education, have chapters or sections devoted to such dance, no other book draws on a Midrashic interpretation of the Five Books of Moses (Torah) as a model for structuring movement activities."

And what is Midrash and what is dance Midrash? "The word Midrash (Midrashim, plural) is derived from the Hebrew, meaning to explain, to interpret, to search, or to seek out. The Bible is written in a terse style, eschewing details, leaving gaps in conversations and events. Midrash is an intellectual process which fills in those gaps by raising questions elicited from the text and then answering them.... Dance Midrash is a new genre which has its roots in the tradition of interpreting biblical texts. Dance Midrash is a form of interpreting the text through movement activities which illustrate and explicate the nuances of verses under consideration."

The book contains dance activities for over 100 passages of the Torah and is beautifully organized for various ages and levels of difficulty. Each activity is given a description, a motivation for movement, dance Midrash, a connection and a challenge.

Introducing Dance in Christian Worship

by Ronald Gagne, Thomas Kane and Robert VerEecke, published by the Pastoral Press, 1984 ($7.95)

If you are looking for a comprehensive handbook on liturgical dance you might want to consider *Introducing Dance in Christian Worship*. This is a book that demystifies liturgical dance.

An in depth history of movement within the Judeo-Christian tradition has been presented by Ronald Gagne, a priest and noted clinician in liturgy and music. He provides an analysis of the early church from house church to basilica. Extensive references are given to help you communicate to others that liturgical dance "like the mysteries and unity of life it can communicate, actually belongs not to an age long past but really to everyone who cares to feel and hear and be moved by God."

The second section of the book deals with how and when to use dance in the liturgy so that it enhances the worship experience rather than merely being a "decorative" element. Thomas Kane, the author of this section, is a Paulist Priest who teaches at the Weston School of Theology in Cambridge, Massachusetts. The source material provided for dance as procession, proclamation, prayer, meditation and celebration would be very useful for those who work in a non-liturgical tradition as well as those who dance within a liturgically defined tradition.

Robert VerEecke, director of the Boston Liturgical Dance Ensemble, shares specific ideas for the seasons of the liturgical year in the final section of the book. He provides support and suggestions for you to enable others to respond to God's love with their whole being, mind, body, and spirit."

It is good to have this much background accessible in one book. I often must be able to articulate to others why it is that liturgical dance is able to bring light to the shadows of fear, witness to the human condition, and understanding and celebration of one another. *Introducing Dance in Christian Worship* will be an important resource as well as a source of inspiration.

Reviewed by Susan Cole

TV Viewing

Recommended Viewing: ROAD TO THE STAMPING GROUND, choreography by Jiri Kylian, Nederland Danse Theatre, which can be ordered from Home Vision, Phone 1-800-262-8600 in Concord Massachusetts. The major portion of the document looks at unspoiled dance-ritual and attitude of the Australian Aboriginal (male) on location off the north coast of that continent, and Kylian's attempt to bring home some of the essence of this ancient understanding of Man's relationship to other life forms.

- Forrest W. Coggan

continued from page 1

A note from Forrest Coggan: "It was over 20 years ago that Constance Fisher and I began to correspond. How was I to guess that despite early distance I would eventually live in close proximity to her and share in the atmosphere she could bring to dance worship gatherings. It has been a privilege to know her and share with her. She once told me that Margaret Taylor had set her feet on the path of liturgical dance. So it's a small but wonderful world after all... AND...we sing praises, dear Connie, and wish you well on your new adventure! Our hearts are lifted up by the memories of your time here among us. We shall miss your smile, your gentle presence, your wisdom and meditative guidance.

...Politely they ask, "What are you up to?"

I am seeking a new place in which to live.
And I am seeking it here, where I live.
I am seeking to subvert systems that lack
joy.
And my power is foolishness, and love and
laughter.

I am seeking to make my place one, where...
Work is play,
Play, love
And love the end of all.
I am seeking here a place, where...
Love is more than hoped,
Where it is more than longed,
Where, that is, it is possible.

I see men who are killing themselves,
working.
I see them losing body, mind, and time.
I see women and children who, too,
are dying,
with no place to play, or time to love.

And so I will play with work.
I will work with play.
And I will wait, in laughter, for love.
I see love as the most complex achievement
And I know it to be the simplest act of all.

I am up to life.
And I will be up to death,
For it was always hard to tell of me
whether my time was spent at work,
at play, at love...

And only God knew the simple truth
the majesty of my foolishness.

Update on Task Force *by Chairperson Jeannine Bunyan, S.CA*

Investigation phase completed. All Questionnaire responses have entered the computer; work has already begun on some of your suggestions; others are under review. We were very pleased to receive 28.5% of membership responding, showing us that you take a vital interest in the work of the Guild. Thank you to each of you who used your valuable time to answer thoughtfully/carefully the probing questions. Also, our appreciation to the committee who pushed through to face difficult issues: S. Cole, D. Adams, K. Troxell, J. Petteway, F. Coggan, K. Mihelick, B. Gibby, T. Intravaia, J. Huff, M.J. Wolbers, F. Stoub.

Receiving your top priority of concern were ***Journal*** and ***Festival.*** Surely you are excited with our upgraded "new look" Fall issue. Included are thoughtful reports of Portland's Festival '90. The enthusiasm generated at this national event is the prime influencing factor to continue Festival as a *yearly* event. Facing the financial challenge, we recognize that this is a "Faith" decision requiring us to become more efficient long-range planners, in order to continue to provide inspiring leadership at a fee reasonable for our members' purses. Festival '91 will be in Chicago, '92 in Washington D.C.

Development of Resources was the third issue receiving most active interest - 95% responded to this category with requests for "how to" help of a practical nature. Members want tangible info to enhance their Dance artistry and/or to improve their managerial skills. A number of members have offered to author articles to share their expertise. Development of inexpensive pamphlets is planned, along with a distribution-on-request system. National Board is seeking a Director of Development to oversee the compilation of these helpful pamphlets.

Global Awareness is of concern to all of us.

Communication: Improved technologies will make communication in the next century "immediate and global" we must revamp our image and perspective in order to be ready to function effectively in it!

Interfaith: We must show integrity whether we are serious about being a Interfaith organization. Concerted effort is needed to reach all faith/belief systems. We have great potential to forward peace through our Dance!

Broaden Spectrum: Our education/literature/outreach must implement uses of dance in addition to "worship" We must recognize the diverse uses of dance in physical therapy, emotional health, physically/developmentally limited, senior citizens, community building/celebration, ethnic/cultural diversity, social conscience, environmental responsibility, world peace, etc. One globe - one people. Let's dance!

Much yet to do. TASK has completed its research/evaluation and presented proposals. Although it is recognized that major restructuring needs yet to take place, (until funds become available to hire Executive Secretary) the above insights suggest that SDG *effectiveness can be much improved* merely by "tightening up" efforts within current structure.

Continuity of National Board is growing stronger. Please note that a number of officers are continuing to serve, and that this year we have the progression of Vice President moving up to the Presidency, Pam Gwozdz. Of great benefit is that the new board will function from a geographical core in Ohio, facilitating administration. We pledge to our members **caring communication** between National/Local AND **improved image** in our Outreach to the World Community!

Chapter News

Southern California

From Jeannine Bunyan: August 5 was the scene of Dance: "Faith and Fellowship" with Jeannine Bunyan in Sepulveda. This was a welcome to clergy, church workers, and anyone interested in experimenting with dance as exploration for self-discovery and expression of Faith!

"Dance: The Visual Voice of God" was given by dancers of the chapter on April 28: Jeannine and Loring Bunyan, Kathy Villalobos and Jackie De Palmo, Julia Felker & Desiree Rumbaugh, Yvonne Angel, Christie Johnson and Lisa Lambert and the Holliston UMC Dance Choir.

Colorado

From Rocky Mountain Chapter: Chuck Schuster and David Taylor were the workshop leaders for "Let the Spirit Dance!", the Pentecost Experience held May 5 at the Iliff School of Technology, Denver.

Illinois

From Diane Rawlinson: The 1991 National Festival of the Sacred Dance Guild will be hosted by the Lakeshore Chapter in August.

Potomac Chapter

The Sacred Dance Choir of Mt. Vernon United Methodist was formed in 1980. The group has presented many different programs, including one for the Virginia Conference of the UMC and the Beatitudes (with music by Philip Glass) for a meeting of the United Methodist Commission on the Status and Role of Women in Richmond. The choir was also joined by dancers from St. Aldan's Episcopal and Heritage Presbyterian churches to perform the "Creation" sermon from James Weldon Johnson's "God's Trombones."

The Glory Dancers of Mason Memorial Church of God in Christ, Norfolk, VA, a group of teenagers is directed by Laurine R. Harris. Some of their dances: "Power in the Blood," a dance-drama and Psalm 23, a gesture dance to text.

The Performing Arts Ministries Dance Troup directed by Jodie Clements performed at the International Worship Symposium at Evangel Temple in D.C. and for a Feast of Tabernacles at Reality Gospel in Springfield, Va and for Christ Our Shepherd Church in N.W. D.C.

St. Mark's Dance Company of Washington D.C. Did a two-week performing tour of Denmark and Russia, August 17 through August 29, 1990. Directed by Mary Craighill, the company was chosen because of its vitality, high standards, and long record of outreach to both church and community.

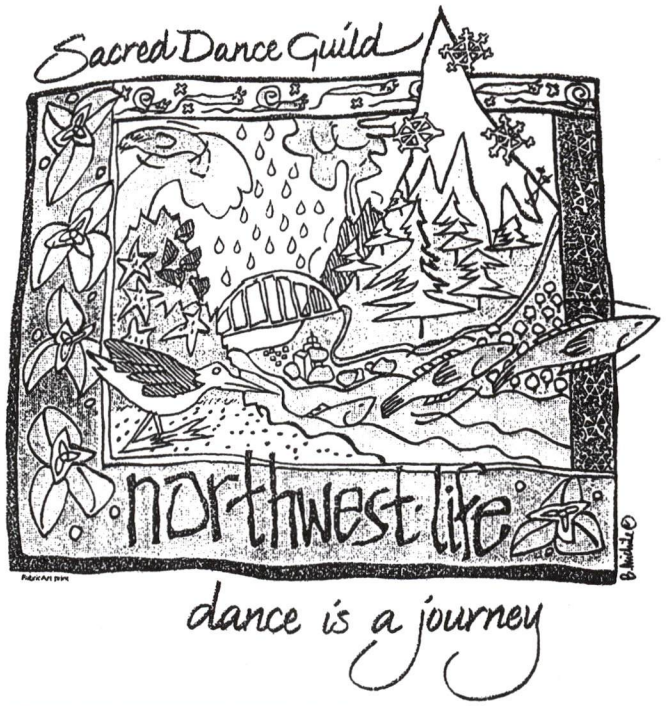
Christian Performing Artists Fellowship is not part of the Sacred Dance Guild, but they do interesting liturgical work with an orchestra, chorus, and dance ensemble funded entirely by donations. Last Christmas season they danced to the *Messiah* and in the spring they did the Bach *Magnificat.*

Dance in the Spirit had a busy year: Thanksgiving at St. Augustine's Episcopal; Day for Dancing at Dulin United Methodist on Christmas Eve; Culmore United Methodist Church in Arlington, VA; Good Friday at Dulin United Methodist Church in Falls Church, VA with "Kyrie" as a processional, and the spiritual hymn "He Never Said a Mumblin' Word;" Easter Eve Vigil at St. Augustine's Episcopal Church with the "Creation". The church service at the Virginia Car Lovers' show on June 3, 1990 was the first time Dance in the Spirit had created and performed an entire service.

Lakeshore Chapter Presents Festival 1991

Come celebrate the diversity of sacred dance in Chicago next summer. Watch future* Journals *for more infomation.

Program Director:
Diane Smagatz-Rawlinson
1079 S. Fairchild
Lombard, Ill. 60148
(708)459-0429



Festival '90 sweatshirts are available for $15 plus $2.00 for shipping and handling. Contact Susan Cole, 206-694-4849.

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 570 Seventh Ave., New York, NY 10018 - (212) 627-3790

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston VA 22091 - (703) 476-3436

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 - (415) 595-2433.

Advertise in the Journal

Ad per ONE(1) issue	
Full page inside cover	$200.00
Full page inside	150.00
One-half page inside	100.00
One-quarter page inside	60.00
One-eighth or business card	40.00
Ad per THREE (3) issues	
Full page inside cover	$500.00
Full page inside	400.00
One-half page inside	275.00
One-quarter page inside	150.00
One-eighth or business card	95.00
Classified Ads and Personals	
1-10 words	$5.00
10-20 words	8.00
20-30 words	13.00
30-40 words	17.00

MEMOS FROM THE MINUTES

ANNUAL MEETING at Festival '90

Minutes of August 9, l990
Portland, Oregon

The meeting began at 6:45 PM with a movement prayer led by Fenna Stoub who then welcomed all members present and introduced the officers present, incoming and Regional Directors and Chapter Representatives.

It was established that this meeting had the proper quorum.

A motion was made to approve the minutes from the 1989 Annual SDG meeting in Cleveland, Ohio by Barrie Gibby and seconded by Annie Zahradnik.

Elections were held and ballots were collected and tabulated by Fran Delaney and Sally Rothenburger. The official count : 261 ballots were cast, For the slate of Officers 60 yes, 1 no. For the by-laws: 250 yes, 11 abstentions. Additional nominations for vacancies and corrections are as follows:

Michigan: Sue Hayosh is not a member of SDG therefore Sharon Shulte was nominated and accepted it.

Nebraska: Dorothy Hill 's name was an error therefore Nancy Phillips was nominated and accepted it. A motion was made that the recording secretary pro-tem cast one vote for the 1990-91 officers as listed on the slate. M/ Barrie Gibby,S/Joann Flanigan, P. New officers and Directors will begin their terms October 1, 1990.

Financial Report was presented by Sharon Miller, Bookkeeper for SDG for Treasurer Sybil MacBeth who was unable to attend the Festival '90. The Guild tends to run in the red. It has been the custom to borrow from the Life Membership account to pay any outstanding bills. Interest accumulated from the Memorial Endowment pays for scholarships for members to attend Festivals. Interest from the Robert A. Storer endowment helps male Guild members to attend Festivals on scholarships. Special thanks to Sybil for her contribution to the Guild as Treasurer over the past years. Sharon reports all records are in the computer with the exception of the financial report from Joyce Smillie (who manages an account for the sale of Bibliographies and Fina dancewear donations) It was submitted at the Annual Meeting and passed on to the Bookkeeper and Treasurer. No oral report was given.

Hong Kong Festival Report was given by Joann Flanigan. 45 dance groups were in attendance. 10 members of SDG presented papers and danced. All were grateful to the Asian Cultural Council who donated $2000.00

to the Guild members who attended. Many had free room and board. It was a wonderful experience.

Task Force Report was presented by Jeannine Bunyan. The response to the Task Force Survey was a success. Of the 800 surveys sent out, 238 were returned. Future planning can now begin by the Board. The Guild is grateful to Jeannine for her leadership in this investigation.(See report on page13.)

Festival '91: Ginny Siano reported that next years festival will be held in Chicago at Barot College or Northwestern University in Mid August 1991. Further details will be in the Fall SDG Journal.

Kathryn Mihelick, Mary Jane Wolbers and Joan Huff all sent greetings from Hong Kong and blessings for a good Festival.

Annie Zahradnik, Corresponding Secretary requested that any member who did not receive their Journal or Directory to please let her know as mailing problems do occur.

Pamela Gwozdz, Vice-President requested that members should let her know of their needs for future planning.

A gift of earrings and robe was presented to Fenna Stoub by Pamela Gwozdz for her work as President over the past 3 years.

A motion to adjourn the meeting was made by Denise Dovell and Seconded by Carla Kramer.

The meeting adjourned at 8:30PM. Respectfully submitted Sr Barbara Eppich, OSU. Rec.Sec.Pro-tem

A complete financial statement is available upon request. Send inquiries to; Sharon Miller
2171 Hidden Springs Ct.,West Linn, OR 97068
503-636-2987

EXECUTIVE BOARD MEETING

April 20-21, 1990, at the home of President Fenna Stoub, Grand Rapids, Michigan

ACTION

By-Laws: That the Board recommend to the membership their acceptance of the By-Law actions...both rescinding the old and revising the 1985 version. M/Annie, S/Pam. Carried.

Label Charges: That the Board increase our charge for printed labels for use by members and non-members for non-Guild purposes from $30 to $40 effective immediately. M/Carla. S/Annie. Carried.

New Typesetter/Designer: Motion, that the Board hire Paul Stoub Graphics to design and produce the *Journal* for a period of one year, beginning with the Fall Journal 1990 through the Spring Journal 1991 using the letter format at a cost not to exceed $1298 per issue. (This does not include foreign mailing and envelopes for such mailing). M/Pam, S/Carla. Carried.

Fund Raiser: Motion, that the Board establish an Annual Giving Campaign to be facilitated by presidential appointment, to be executed Fall 1990. M/Annie. S/Pam. Carried.

New Membership Brochures: Motion, that the Board authorize the production and printing of 5000 newly revised membership brochures by Festival '90. M/Carolyn. S/Carla. Carried.

Reimbursement for Regions: Motion, it will be a policy that Regions are autonomous and therefore do not qualify for reimbursement of operating expenses from National. M/Carla. S/Pam. Carried.

Reimbursement for Festival travel: Motion, that the Board authorize the treasurer to reimburse the President and incoming President for travel expenses to Festival '90. M/Annie. S/Carolyn. Carried.

BOARD-AT-LARGE MEETING

August 7. 1990, Portland State University

Members present: Sr. Barbara Eppich, OSU, and Secretary Pro Tem., Carolyn Moon, Pam Gwozdz, Fenna Stoub, Jeannine Bunyan, Anne Sleisinger, Carla Kramer, Annie Zahradnik, Barrie Gibby, Nancy Phillips, Denise Dovell, Bonnie Parr Philipson, Maxine De Bruyn, Sharon Miller, Joann Flanigan, Anna Douthwright.

ACTION

Bibliography: After much discussion the Board reached agreement not to reprint the Bibliography in its current form. Maxine DeBruyn will head further investigation. Consensus.

Membership renewal: New SDG brochures must include clarification regarding our policy on renewal. ie, New members joining at the end of the calendar year, before January 1, must be aware that renewals are in April.

New brochure: Upon completion, one new membership brochure will be mailed out in the Journal.

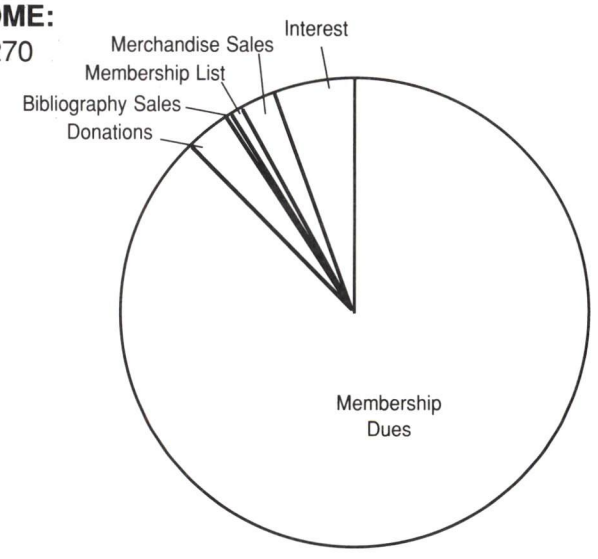
Incentive for Regions: Motion: that money not to exceed $50.00 should be available to Regions to develop sacred dance. Expenditures are to verified by vouchers. M/Nancy Phillips, S/Barrie Gibby, Carried. (An aside to this motion was a consensus that annual Festivals include training sessions for Regional Directors and Chapter Officers.)

Toni's Absence: Motion: that we send flowers to Toni. M/Maxine, S/Anna Douthwright, Carried.

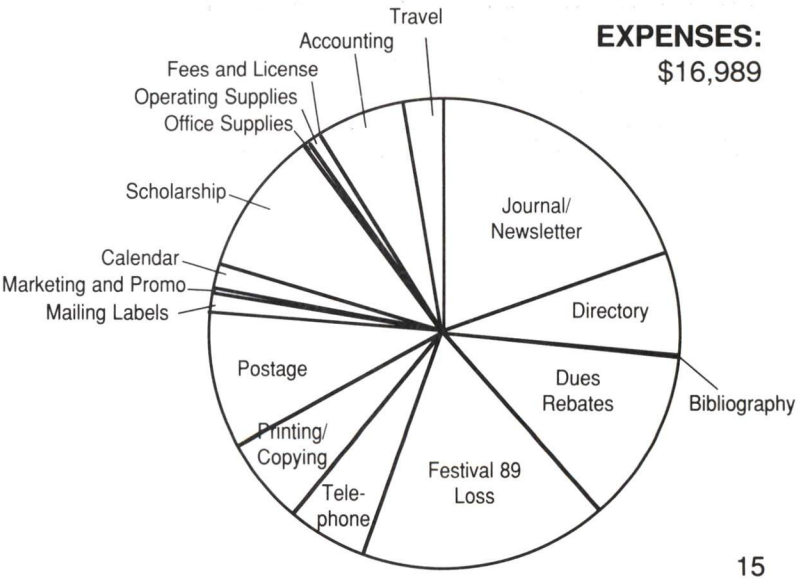
Gifts to the Guild: Gifts to the Guild should be acknowledged in the *Journal* at each printing. The Treasurer should send the information to the Corresponding Secretary who in turn should send the names to Toni for publication. Consensus.

Financial Summary 7/1/89 - 6/30/90

INCOME:
$12,270



EXPENSES:
$16,989



CALENDAR

DANCE WORKSHOPS

Nov 3, 1990 - JOURNEYING TO THE MANGER with Susan Gunn, location on Long Island to be announced . Contact: Holly Reeve Funston, 452 Drewville Road, Carmel, New York 10512 .

Nov 5-6, 1990 - SOUTHERN ROSES: DIVINE LOVE IN DANCE, Orangeburg Arts Center, Edisto Gardens, Riverside, Orangeburg, South Carolina with Jeanne Foster, Leader. Contact: Jeanne Foster, Orangeburg Arts Center, PO Box 2106, Orangeburg, SC 29115 .

Dec 1, 1990 - PROCESSIONS, PSALMS & THE LESSONS with Joann Flanigan as leader, location to be announced. Contact: Holly Reeve Funston, 452 DrewvilleRoad, Carmel, New York 10512 .

Aug 22-29, 1991 - INTERNATIONAL CHRISTIAN DANCE FELLOWSHIP CONFERENCE for Leaders in dance ministries, Jerusalem. "Preparing the Way" Contact: Mary A. Jones, 11 Amaroo Crescent, Mosman, N. S .W. 2088 Australia.

August, 1990 Sacred Dance Guild Festival '91, Chicago, IL Contact Diane Rawlinson,1079 S. Fairfield, Lombard, Il, 60148, 1-708-495-0429.

EXECUTIVE BOARD MEETINGS

Open to all SDG members

Fall Meeting: **October 26-27,1990.** Contact Pam Gwozdz, 216-481-2659.

Thank You

The Sacred Dance Guild would like to express its sincere thanks to the following members for their generous monetary contributions made during the last renewal period. We cannot thank you all enough!

Bruce Linnell
Barbara J. Tener
Janis Towsley Poteat
Lavinia Lee Tomlinson
Theresa Wiederhold
Sally Hanger Moravitz
William and Catherine Collidge
Jo Asmussen
Denise Joy Dovell
Paul Jacick
Barbara Ann Creighton
Mary Ellen Lewis
Irene Donohoe
Ann Penick
Rosemary O'Donnell
Algiers Performing Arts
c/o Carlyn Garsich
Alvina H. Yoder
Ruby Wiles
Lorraine Butler Carpenter
Ruth Ann Gruenau
Ilene Allinger Candreva
Dana R. Schlegel
Rev. Christy Marshall
Karla Meyer
Louise Moorhouse
Alice Elle Rader
Noralie McCoy

Member in Ohio Hall of Fame

Congratulations to Guild member Fanchon Shur who was inducted into the Ohio Women's Hall of Fame in Akron on June 19, 1990. The Guild received a release from the office of the Governor's Press Secretary from which we quote: "Shur was selected for her contribution to arts and letters. A choreographer, Shur founded the Growth in Motion Center in Cincinnati, where she has taught dance and authentic movement and produced ceremonial theater works since 1978. She also developed movement studies courses for elementary school children and adults. She is a registered movement therapist, affiliated with the International Movement Therapy Association, and works to create an awareness of the body's connection to emotional and psychological states. Her newest ritual performance piece, "Purses, Pockets, and Family Secrets, "explores the dynamics surrounding the passing of family and cultural secrets form generation to generation."

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